

VOLUME ONE

The Guitar Works of AGUSTÍN BARRIOS MANGORE



**The First Definitive Collection of
Agustín Barrios Mangoré
Edited by Richard D. Stover**

Para Margarita. Insigne
virtuosa de la Guatema
J. F. Salazar



Acknowledgements

The music in this book was collected during two trips to Central America, in particular El Salvador and Costa Rica. Most of the music was obtained from those people who knew Agustín Barrios Mangoré, and space does not permit a thorough listing of all the names of those who helped me in my work. However, I feel a special debt of gratitude to Lois, Dwight, Rebecca, and David Stover; Dr. John Marcum of Merrill College, UCSC; Roger Emanuels; Raymundo Barrera and family; Dr. Antonio Carballo; José Cándido Morales; Rubén Urquilla; René and Cortés Andrino; Carlos Payet; Juan de Dios Trejos and family; Julia Martinez de Rodriquez; Dr. Edgar Cabezas and family; and the Guitar Foundation of America.

Preface

This collection is the first comprehensive publication of the entire works of Agustín Barrios Mangoré, first guitarist/composer from the New World of truly universal importance. The significance of the works of Mangoré centers in their definition of a newer, more complex level of technique, influenced by but evolving independently from European models. The maturation of the guitarristic art as it is practiced in the countries of Iberoamérica has flowered in the genius of Barrios Mangoré.

This edition is not analytical nor comparative in its scope; it is designed for the performer, student and teacher. All accidentals are given as found in the original manuscripts. In very little of the music collected were there any fingerings given. Only after a thorough study of his works can one attempt to discern the most idiomatic solution consistent with Barrios' style and technique. For example, a salient feature of the way in which Mangoré used his left hand is its "stretched-out" aspect — in many pieces (such as *Estudio para Ambas Manos*, *Estudio del Ligado*, or *Choro da Saudade* to name a few) there are long, sustained reaches which can only be played in the way indicated to achieve the desired results.

In addition to written manuscripts, he also left a legacy of recordings, all made principally on the Argentine Odeon label, circa 1915-'30. When applicable, the recorded version of a piece has been taken as the preferred and final form, and many of the pieces are here presented for the first time in this corrected form corresponding exactly to what Mangoré played on his records.

Many pieces carried dates and dedications, and when justified all dedications have been translated from the original Spanish.

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Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which esteemed both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Escalda, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Viñas, Arcas, and Parga. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke *Guaraní*, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theosophy. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical dominion of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, mazurkas, tarantellas and romanzas, as well as many onomatopoetic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guaraní*, reenacted the War of the Triple Alliance which took place in Paraguay in 1864, complete with cannons, horses, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamerica (cueca, choro, estilo, maxixe, milonga, pericón, tango, zamba and zapateado).

In 1932 he began to bill himself as "Nitsuga Mangoré — the Pagannini of the Guitar from the Jungles of Paraguay." Nitsuga (Agustín spelled backwards) and Mangoré (a legendary Guaraní chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panamá, Colombia, Cuba, Haití, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albéniz, Granados, as well as works of Sor, Aguado, Giuliani, Costé, Tárrega, Tórroba and Turina).

One can appreciate in Barrios Mangoré a logical expansion of techniques defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his genius is a priceless one for all lovers of the guitar.

Richard Stover

Minueto en Do

(Minuet in C)

AGUSTÍN BARRIOS MANGORÉ

Chord symbols: C3, C1, C5, 1/2C2, C8, C1, C3.

Other markings: harm. 7th 3, Fine.

EL 2602

Estudio Inconcluso (Inconclusive Study)

AGUSTÍN BARRIOS MANGORÉ

Allegro[illegible]

Estudio del Ligado

(Slur Study)

San Salvador, El Salvador
July 27, 1941

AGUSTÍN BARRIOS MANGORÉ

Vivace *simile*

1 3 0 1 2 4 1 2 4 0 2 0 0 2 3 0 2 0 3 2 0

1 2 3 0 1 0 1 3 1 2 4 2 3 2 4 2 4 1 2 1 3 0 1 2 4 1 2

0 2 3 2 0 2 1 4 2 0 2 1 2 4 2 0 4 2 1 2 4 2 1 2

1 3 4 2 1 1 2 1 1 2 1 1 2 1 2 4 2 4 2 4 1 3 1 3

1 2 3 4 3 4 2 4 2 4 1 4 2 4 2 4 1 3 1 3

1 4 1 4 0 2 4 2 3 2 3 2 4 2 4 1 2 1 3 0 1 2 4 1 2

0 2 0 2 3 2 0 2 3 4 0 2 0 1 3 1 2 4 2 3 2 4 2 4 1 2

1 3 0 1 2 4 1 2 4 0 2 3 2 0 2 1 4 2 0 2 0 4 2 1 2 4 2

C7 C6

AGUSTÍN BARRIOS MANGORÉ

Allegro

harm. 12th

Fine

San Salvador, El Salvador
July 10, 1941

Estudio en Arpeggio

(Arpeggio Study)

AGUSTÍN BARRIOS MANGORÉ

Allegro

The musical score for "Estudio en Arpeggio" by Agustín Barrios Mangoré is presented in a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The score consists of 18 measures, organized into six groups of three measures each. The notation includes various musical symbols such as arpeggios, slurs, and fingerings. Specific notes are marked with "a" (accented), "m" (marcato), and "i" (accented). The score is divided into sections by dashed lines, with labels C8, C5, C3, C1, C5, and C2 indicating specific notes or chords. The final measure of the piece is marked with a double bar line and a repeat sign.

The image displays a page of musical notation for guitar, consisting of 12 staves. The notation is written in treble clef and includes a key signature of one sharp (F#). The piece is titled "C3" and "C8". The notation includes various musical symbols such as notes, rests, and fingerings. The piece concludes with a "Fine" marking.

Guatemala
November 29, 1939

Preludio (Prelude)

AGUSTÍN BARRIOS MANGORÉ

Allegro

The musical score is written for guitar on a single staff in G major (one sharp) and 2/4 time. It consists of 11 lines of music. The first line includes fingering (a, i, m, p, sim.), dynamics (m, p), and articulation (accents). Subsequent lines include various guitar-specific markings such as C7, C2, and C3, and circled numbers 2, 3, 4, 5. The piece concludes with a 'Fine' marking.

Mabelita

(Little Mabel)

AGUSTÍN BARRIOS MANGORÉ

Oración por Todos

(Prayer for Everyone)

AGUSTÍN BARRIOS MANGORÉ

The image displays a page of guitar sheet music for the piece "Cancion de la Tierra" by Manuel M. Ponce. The music is written on ten staves, each containing a single line of music. The time signature is 2/4. The key signature is one sharp (F#), indicating the key of D major or B minor. The music features a variety of chords, including C5, 1/2 C5, C3, C8, C7, C2, C9, and C1, as well as a "To Coda" section. The notation includes numerous fingerings (1-4) and slurs, suggesting a complex and technically demanding piece. The page is numbered 10 in the bottom right corner.

1/2 C3
 C10
 C5
 C7
 C8
 C8
 C5
 C7
 C8
 C2
 C4
 C5
 Fine

②
 ③
 ④
 ⑤

D. C. al Coda
 Coda
 Fine

Madrecita

(Little Mother)

Tempo di minuetto

AGUSTÍN BARRIOS MANGORÉ

C4

C8

C2

$\frac{1}{2}$ C9

VII

C2

Fine

C7

C7

C5

C3

C7

C9

C3

D. C. al Fine

rallent.

San Salvador, El Salvador
August 29, 1941

Gavota al Estilo Antiguo

(Gavotte in the Old Style)

AGUSTÍN BARRIOS MANGORÉ

Moderato

The musical score is written for guitar on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It consists of eight lines of music. The first line starts with a C4 chord and includes a triplet of eighth notes. The second line has a C4 chord. The third line has a C2 chord. The fourth line has a C2, C5, and C7 chord. The fifth line has a C2 chord. The sixth line has a C2 chord. The seventh line has a C2 chord. The eighth line has a C2 chord. The score includes various musical notations such as chords, triplets, and fingerings.

This page contains ten staves of musical notation for guitar, written in D major (two sharps). The notation includes various chords and fingerings:

- Staff 1:** Chords C2 and C7. Fingerings include 2, 0, 2, 3, 1, 0, 1, 2, 0, 4, 3, 1, 2, 3, 1, 2, 4, 3, 2, 4, 0, 0, 2, 0.
- Staff 2:** Chords 1/2 C2, C2, C7, C4, and C2. Fingerings include 1, 3, 1, 0, 2, 3, 1, 0, 1, 2, 0, 4, 3, 1, 2, 3, 1, 3, 4, 1, 1, 2.
- Staff 3:** Fingerings include 2, 2, 1, 1, 1, 2, 3, 2, 0, 2, 3, 2, 4, 3, 1, 2, 4.
- Staff 4:** Chords 1/2 C2, C5, C7, C10, and C7. Fingerings include 2, 4, 4, 1, 3, 4, 4, 1, 2, 1, 1, 2, 3.
- Staff 5:** Fingerings include 2, 2, 2, 1, 1, 1, 2, 3, 2, 4, 1, 2, 0, 2, 4, 1, 0, 3, 4.
- Staff 6:** Chords C2 and C2. Fingerings include 3, 4, 0, 2, 4, 1, 2.
- Staff 7:** Chords C4, C7, C9, and C6. Fingerings include 4, 4, 1, 3, 1, 4, 4, 1, 4, 4, 1, 4, 2, 0.
- Staff 8:** Chords C4 and C2. Fingerings include 4, 1, 4, 1, 4, 1, 4, 1, 0, 1, 3, 0.

The piece concludes with the word **Fine** at the end of the final staff.

Primavera-vals

(Springtime Waltz)

AGUSTÍN BARRIOS MANGORÉ

This page contains ten staves of musical notation for guitar, written in D major (two sharps). The notation is highly detailed, featuring numerous accidentals, fingerings (1-4), and fret numbers (0-4). Dynamic markings such as 'p' (piano) are used throughout. The piece concludes with a 'Fine' marking. The notation is dense and complex, typical of advanced guitar sheet music.

C2 C4
 C2 C2 C3
 C3 $\frac{1}{2}$ C2 C2 C4
 C3
 C2
 C2 C3 C6
 C3 C10 C6 C3

1 C12 C10

C8 C2 C11 C10 C9

C5 C3

D. C. al Fine

Estudio para Ambas Manos

(Study for Both Hands)

AGUSTÍN BARRIOS MANGORÉ

The musical score is written for guitar on a single staff with a treble clef and a key signature of two sharps (F# and C#). It consists of 11 lines of music. The notation includes various guitar-specific symbols: natural harmonics (marked 'a' and 'i'), fretted notes, and fingerings (numbers 1-4). Circled numbers (3, 4, 5, 6) indicate specific fret positions. The piece concludes with a 'Fine' marking and a 'p' (piano) dynamic marking.

Medallón Antiguo

(The Old Medallion)

AGUSTÍN BARRIOS MANGORÉ

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Fine

rall.

D. S. al Fine

Humoresque

AGUSTÍN BARRIOS MANGORÉ

Andante mosso (con espressione)

C6
 C9
 C7 ---
 C7
 Fine
 con ternura
 Brillante
 C2
 C4
 C2
 C7
 C2
 C4
 C2
 C4
 D. C. al Fine
 ad libitum

Luz Mala
(Bad Light)

AGUSTÍN BARRIOS MANGORÉ

This image shows a page of musical notation for a clarinet solo. The notation is written on ten staves. The first staff is marked 'Allegretto' and includes a key signature of one flat (B-flat) and a time signature of 4/4. The piece features various musical elements such as eighth and sixteenth notes, rests, and fingerings indicated by numbers in circles. There are also dynamic markings like 'C1' and 'C3'. The tempo changes to 'Andante espressivo' in the middle of the page, and then to 'Andante' towards the end. The piece concludes with a 'Fine' marking. The notation is clear and professional, typical of a published musical score.

Danza Guarani

(Guarani Dance)

AGUSTÍN BARRIOS MANGORÉ

Allegro

⑥ = D

½C2

1

2

C7

C7

harm

To Coda ⊕

D. C. al Coda

⊕ Coda

Fine

La Samaritana

(The Samaritan Girl)

AGUSTÍN BARRIOS MANGORÉ

Lento

⑥ = D

$\frac{1}{2}C2$

C7

C9

C7

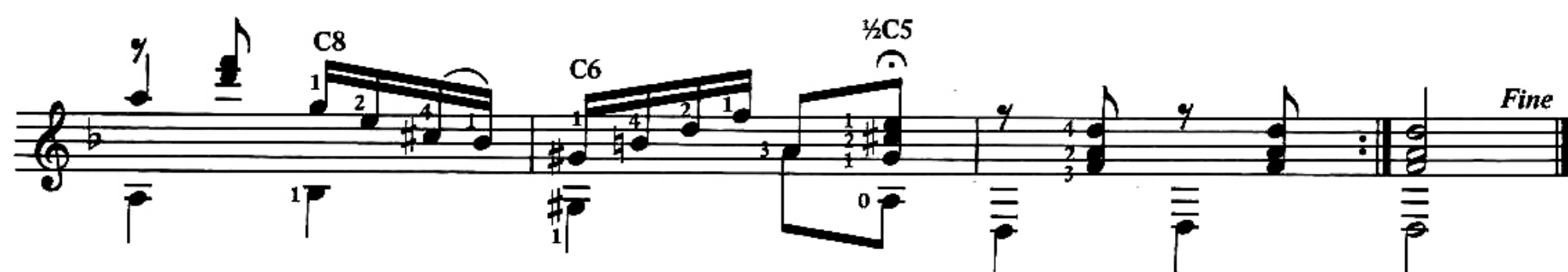
C6

$\frac{1}{2}C6$

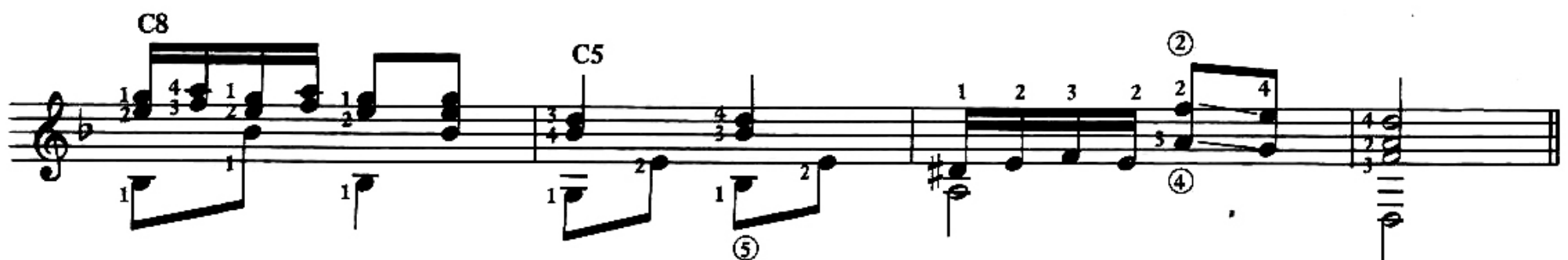
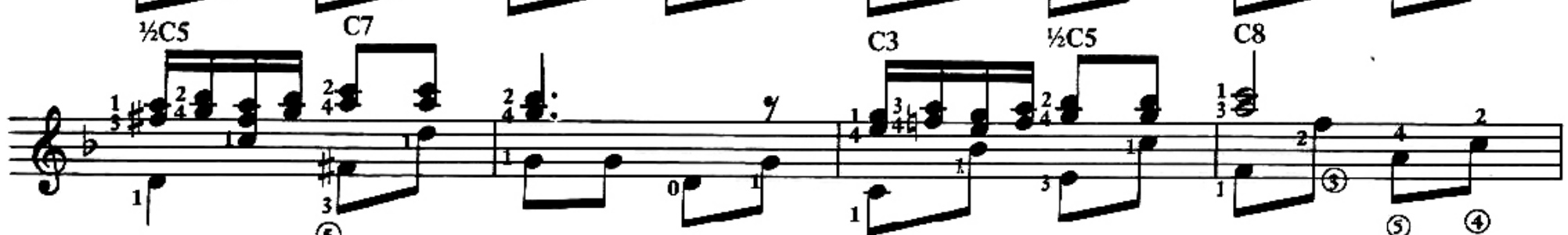
C8

C6

C5



Quasi allegretto



pizz.



ad lib.



Villancico de Navidad

(Christmas Carol)

AGUSTÍN BARRIOS MANGORÉ

⑥ = D

C2

C7

$\frac{1}{2}C2$

This musical score is for guitar, spanning ten staves. The notation includes treble and bass clefs, key signatures of one sharp (F#) and one flat (Bb), and a 2/4 time signature. The music features a variety of chords and melodic lines with specific fingerings indicated by numbers 1-4.

Chord labels above the staves include:

- C7 (first staff)
- 1/2 C6 (second staff)
- C7 (fourth staff)
- C5 (fourth staff)
- C2 (fourth staff)

The score concludes with the word "Fine" at the end of the tenth staff.



MANGORÉ BARRIOS

EL ALMA ABORIGEN QUE
CANTA EN LA GUITARRA.

Caracas
1932.